SAN FRANCISCO CINEMATHEQUE

SFCINEMATHEQUE.ORG

OCTOBER 10 - DECEMBER 14

2012 PROGRAM SCHEDULE

PRESENTING WORKS AND APPEARANCES BY

UTE **AURAND** TOMMY **BECKER** BRAD **BUTLER** GEORGE **CHEN** ABIGAIL **CHILD** NATHANIEL **DORSKY** CHARLES **EAMES** RAY **EAMES** ROBERT **FENZ** ERNIE **GEHR** REI **HAYAMA** JEFF **LAMBERT** KARL **LEMIEUX** ALAIN **LETOURNEAU** ROSE **LOWDER** LEN **LYE** JODIE **MACK** PAM **MINTY** KAREN **MIRZA MOYAH PRAVDA NEWSREEL** GUNVOR **NELSON** TOMONARI **NISHIKAWA** ANDREW **NOREN POD BLOTZ SUZY POLING** JONATHAN **SCHWARTZ SEMICONDUCTOR** JOHN **SMITH** GRETA **SNIDER** FRANK **STAUFFACHER SUE-C** MAKINO **TAKASHI** DOROTHY **WILEY WOBBLY** BEN **WOOD**

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1. Rose Lowder *Beijing 1988* (see **SUN 14 OCT**) **2.** Seminconductor *20Hz* (see **THU 18 OCT**) **3.** Ute Aurand *Young Pines (Junge Kiefern)* (see **THU 25 OCT**) **4.** Ernie Gehr *Side/Walk/Shuttle* (see **WED 31 OCT**) **5.** John Smith *Frozen War* (see **FRI 9 NOV**) **6.** Alain LeTourneau & Pam Minty *Empty Quarter* (see **SUN 11 NOV**) 7. Gunvor Nelson *Tree—Line (Trädgräns)* (see **FRI 30 NOV**) **8.** Brad Butler and Karen Mirza *Deep State* (see **THU 6 DEC**) **9.** Pod Blotz (see **FRI 14 DEC**)

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FRONT COVER IMAGE
Gunvor Nelson: ***Light Years***

BACK COVER IMAGE
Jodie Mack: ***Unsubscribe #1: Special Offer Inside***

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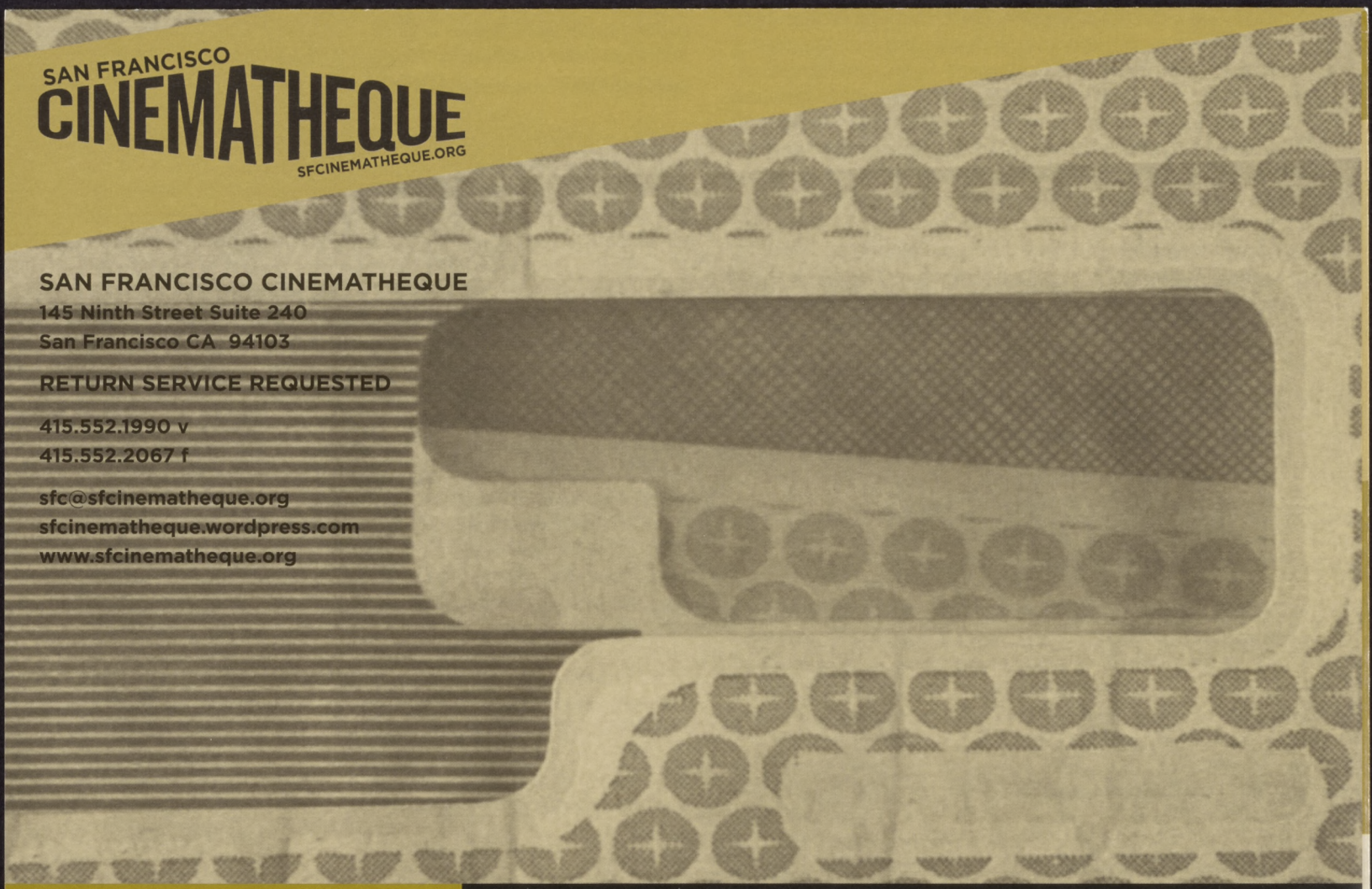

OCTOBER 10 - DEC 14

2012 PROGRAM SCHEDULE AT-A-GLANCE

[SEE INSIDE FOR VENUE ADDRESSES]

OCTOBER

WED 10 OCT • 7PM • PFA
Couleurs Mécaniques Program I
Rose Lowder In Person
[PFA ADMISSIONS APPLY]

SUN 14 OCT • 4PM • YBCA
PLEASE NOTE SPECIAL SHOW TIME!
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[MEMBERS: $6 / NON-MEMBERS: $10]

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The Lighted Field: Beings and Relations
Works by Nathaniel Dorsky, Karl Lemieux, Len Lye, Jodie Mack, Andrew Noren and Semiconductor
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THU 25 OCT • 7:30PM • ATA
Fragile Memories: Images of Japan
Works by Ute Aurand [IN PERSON], Rei Hayama, Tomonari Nishikawa and Makino Takashi
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Avant-Garde Masters:
A Decade of Preservation
Works by Abigail Child, Ernie Gehr and Frank Stauffache
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NOVEMBER

FRI 9 NOV • 7:30PM • YBCA
Constancy of Change:
Films of John Smith [IN PERSON]
[MEMBERS: $6 / NON-MEMBERS: $10]

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Natural Forces:
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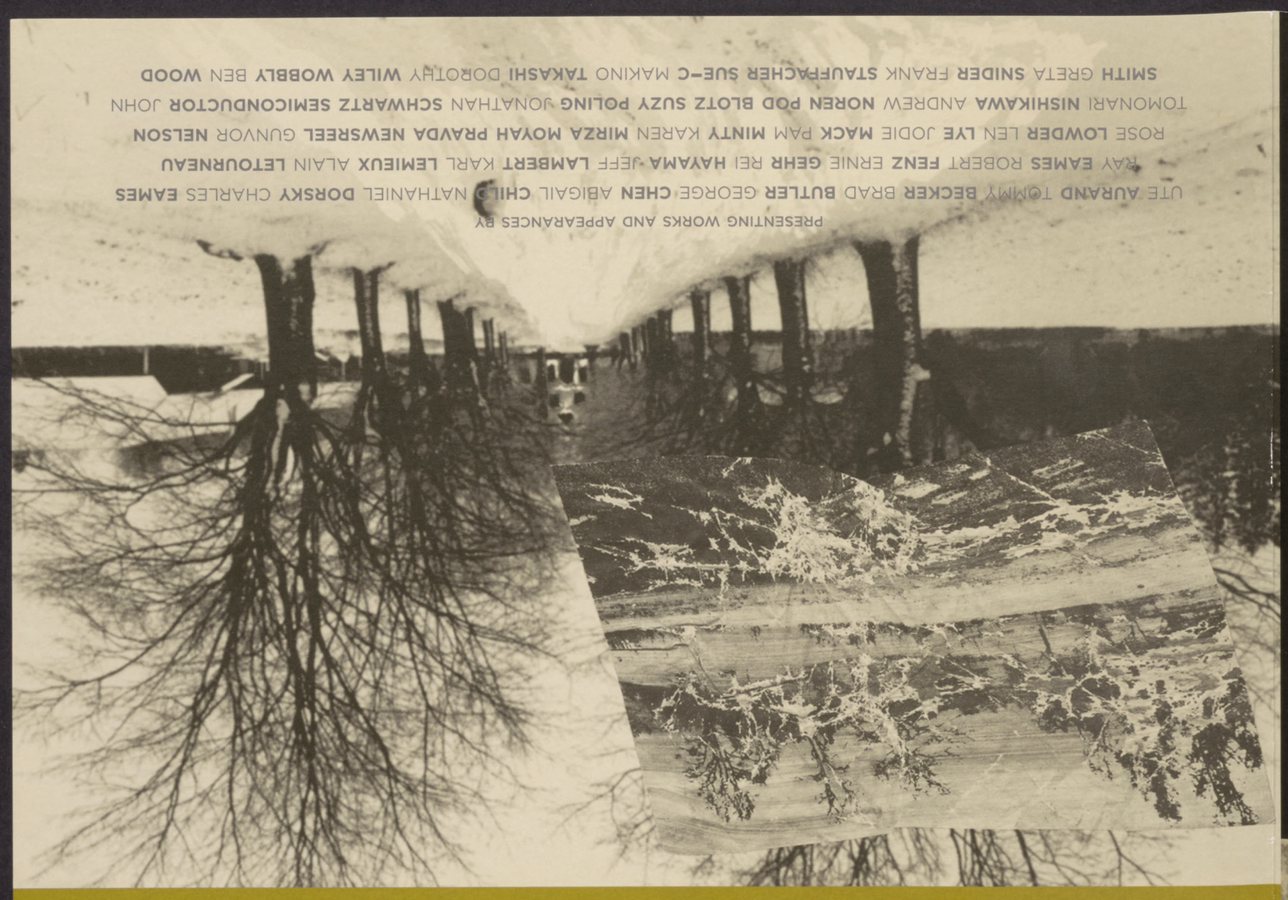
DECEMBER

THU 6 DEC • 7PM • SFMOMA
Shifting Geographies / Special Relativity: Works by Brad Butler & Karen Mirza, Robert Fenz, Jonathan Schwartz and Moyah Pravda Newsreel
[MEMBERS: $7 / NON-MEMBERS: $10]

FRI 14 DEC • 9PM • RT
Songs for the Animals:
A Benefit for Cinematheque!
presented in association with the Roxie Theater
[SLIDING SCALE ADMISSION: $15–40]



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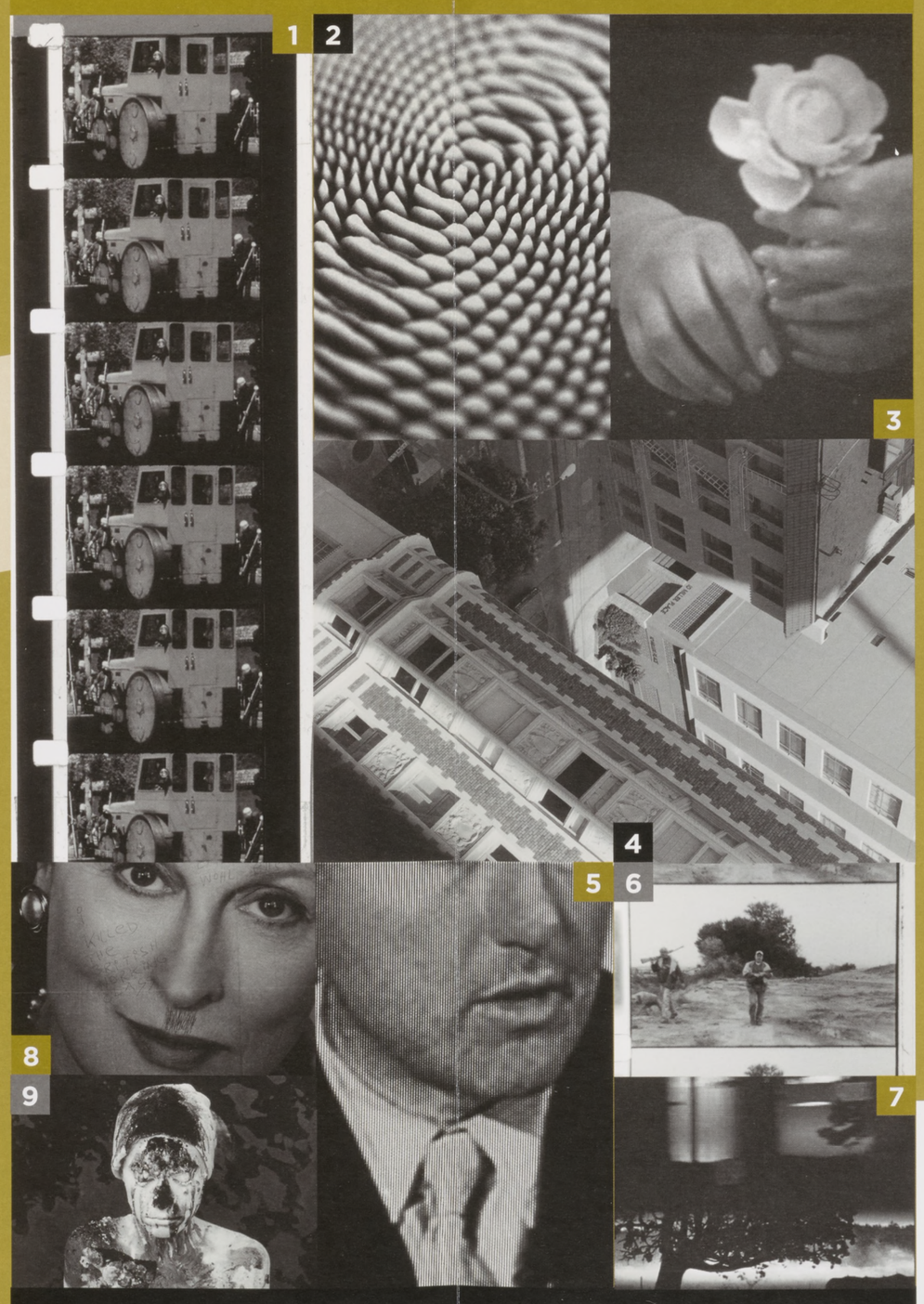

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OCT 10 - DEC 14

2012 PROGRAM SCHEDULE

10 OCT — 14 OCT

Couleurs Mécaniques: Films of Rose Lowder

*presented in association with **Pacific Film Archive,** the **Cultural Services of the Consulate General of France in San Francisco** and the **French American Cultural Society***

The most memorable of Lowder's films are experiments in creating distinct visual experiences that, in their reduction of day-long phenomena into brief, precise, intense cinematic moments, sing the potential of an ecological film aesthetic. [SCOTT MACDONALD]

Hailing from the south of France, filmmaker, curator and archivist Rose Lowder has created, since 1978, a remarkable body of 16mm films which explore visual perception and the mechanics of the cinematic apparatus while absolutely exploding with ecstatic color and vibrant kineticism. Inspired largely by the rhythms of nature and rural life, Lowder's films joyously celebrate the textures of the natural world with an impassioned, impressionistic eye. This two-part series, presented on the occasion of her first visit to the Bay Area since 1987, represents a brief overview of Lowder's extraordinary body of work, 1978–2011. [STEVE POLTA]

WED 10 OCT • 7PM • PFA

Couleurs Mécaniques, program I

***Rose Lowder** In Person*

*Program introduced by **Greta Snider***

[PFA ADMISSIONS APPLY]

Program to include: ***Certaines observations*** (a double-projector work); ***Les tournesols colorés (Colored Sunflowers); Quiproquo; Voiliers et coquelicots (Poppies and Sailboats); Habitat, Batracien (Batrachian); Jardin du soleil (Sun Garden); Rien d'extraordinaire (Nothing Special Beau-site);*** and ***Fleur de sel (Sea Salt Flower).***

SUN 14 OCT • 4PM • YBCA

PLEASE NOTE SPECIAL SHOW TIME!

Couleurs Mécaniques, program II

***Rose Lowder** In Person*

[MEMBERS: $6 / NON-MEMBERS: $10]

Second program to include: ***Roulement, rouerie, aubage,*** a study of paddle wheels on the River Sorgue; ***Rue des Teinturiers*** a longitudinal exploration of an urban landscape via intricate focus-pulling; ***Les Coquelicots (Poppies)***, a fusion of fishing boats and a field of red poppies; ***Jardin du sel/Salt Garden,*** a series of six poetic pictures, based on the sun, the wind and the sea, a strangely dark documentation of a sea-salt harvest; ***Bouquets 11-20,*** ten tightly structured, intricately woven, single-frame floral flicker films; and ***Beijing 1988,*** in which the ancient traditional philosophies and social practices of Chinese culture confront the ideological ambitions of the State. [STEVE POLTA]

THU 18 OCT • 7PM • SFMOMA

The Lighted Field: Beings and Relations

*presented in association with the **San Francisco Museum of Modern Art***

[MEMBERS: $7 / NON-MEMBERS: $10]

SFMOMA's *Field Conditions* (on view September 1–January 6) presents graphic works which, in the words of the exhibition's curator Joseph Becker, "redefine the relationships between figure and ground, [...] place and non-place, finite and infinite." Similarly, the film/video works in this program imagine the cinematic frame as a locus of diffuse and vibrant energy, as a ground from which figures may (or may not) emerge. Len Lye's ***Free Radicals*** and ***Particles in Space*** use the simplest of graphic film techniques to enter the third-dimension. Jodie Mack's ***Unsubscribe #1: Special Offer Inside,*** flickering and flocking, goes postal on the picture plane while her ***Untitled (for R.)*** finds foreground and background playfully (and profoundly) confounded. Nathaniel Dorsky's 1983 film ***Pneuma***—a glorious arrangement of color film stocks, unexposed and imageless—celebrates the cinematic understructure, the material and spiritual essence of the cinematic ground. Finally, Andrew Noren's ***Imaginary Light,*** described as "intuitive conjuring and orchestration of retinal phantoms, refined by abstraction into music for light and mind," is an exhilarating and vertiginous plunge into the dematerialized dramas of light and shadow revealed in everyday views. Also screening: ***20Hz*** by Semiconductor, a sculptural visualization of a high atmosphere geo-magnetic storm; and ***Mamori*** by Karl Lemieux, a kinetic study of the Amazon rain forest, created in collaboration with composer Francisco López. [STEVE POLTA]

THU 25 OCT • 7:30PM • ATA

Fragile Memories: Images of Japan

***Ute Aurand** In Person*

*presented in association with the **Intersection for the Arts***

[MEMBERS: $5 / NON-MEMBERS: $10]

September 3–November 3, in its galleries at 925 Mission Street, Intersection for the Arts presents *Lost and Found: Family Photos Swept by 3.11 East Japan Tsunami*, a massive display of personal photographs recovered in the city of Yamomoto during post-tsunami clean-up in 2011, collectively displayed in an overwhelming testament to loss and perseverance. In homage and reference to this exhibition Cinematheque tonight screens Ute Aurand's 2011 film ***Young Pines (Junge Kiefern),*** an engaged, stately and patient observance of the urban landscape, a quiet consideration on harmonious overlap between nature and culture. Filmed throughout Japan before the disasters of the tsunami and Fukushima, but edited after, *Young Pines'* carries an uncanny and inspiring grace. Also screening are three recent films by Japanese filmmakers which consider similar themes, including Tomonari Nishikawa's ***Tokyo—Ebisu*** a fragmented collage of that vibrant city's life and motion; Makino Takashi's ***Generator*** (with a soundtrack by Jim O'Rourke), a study in accumulation and dissolution, which, created as a response to the disaster in Fukushima, visualizes Tokyo in a toxic state of decay; and Rei Hayama's ***Emblem,*** a quiet meditation on the fragility of landscape and life. [STEVE POLTA]

WED 31 OCT • 7PM • PFA

Avant-Garde Masters: A Decade of Preservation

*presented in association with **Pacific Film Archive***

*Program introduced by **Jeff Lambert***

[PFA ADMISSIONS APPLY]

For the last ten years, the Film Foundation and National Film Preservation Foundation have overseen the Avant-Garde Masters program, which provides funds to preserve American experimental films; to date the program has helped save over one-hundred films. Tonight we commemorate this anniversary with a screening of three films that portray San Francisco—Ernie Gehr's vertiginous vertical panorama ***Side/Walk/Shuttle,*** Abigail Child's fast-paced urban study ***Pacific Far East Line*** and Frank Stauffacher's history of the city, ***Notes on the Port of St. Francis,*** featuring narration from an essay by Robert Louis Stevenson, read by Vincent Price. [PFA]

FRI 9 NOV • 7:30PM • YBCA

Constancy of Change: Films of John Smith

***John Smith** In Person*

*presented in association with **Pacific Film Archive***

[MEMBERS: $6 / NON-MEMBERS: $10]

Inspired by conceptual art and British "structural materialist" filmmaking, but also fascinated by the power of narrative and the spoken word, the films of London-based artist John Smith deftly subvert the perceived boundaries between documentary and fiction, representation and abstraction. Drawing upon the raw material of everyday life, Smith's meticulously crafted films rework and transform reality, playfully exploring and exposing the language of cinema. A highly prolific filmmaker since 1972, we welcome John Smith in his first-ever San Francisco appearance to present a sampler of his works created between 1975–2012, including: ***Associations,*** a complexly humorous send-up of visualized linguistic theory; ***Gargantuan,*** a quick riff on pictorial framing and verbal description, starring an amphibian; ***Slow Glass,*** a rambling, wise and witty examination of memory, perception and change, of life in East London and the art of glass-making; two entries in Smith's multi-part ***Hotel Diaries*** series—***Frozen War*** and ***Throwing Stones***—which find the filmmaker delivering late night monologues in response to Western media coverage of the ongoing conflicts in the Middle East; and two recent HD video works—***Flag Mountain,*** a view across the border of the divided city of Nicosia, Cyprus; and ***Dad's Stick,*** an oblique portrait of the filmmaker's father. [STEVE POLTA & JOHN SMITH]

NOTE

John Smith will appear at Pacific Film Archive on Wednesday, November 7 to present a completely different screening of his works, including ***Unusual Red Cardigan, The Girl Chewing Gum, Om, The Black Tower, Blight, The Kiss*** and ***Worst Case Scenario.*** For complete details see www.bampfa.berkeley.edu.

VENUES

ALL VENUES IN SAN FRANCISCO UNLESS NOTED

ATA — **Artists' Television Access**
992 Valencia Street (at 21st Street)

NSIFC — **Ninth Street Independent Film Center**
145 Ninth Street
(between Mission and Howard Streets)

PFA — **Pacific Film Archive**
2575 Bancroft Way
(at Bowditch Street in Berkeley)

RT — **Roxie Theater**
3117 16th Street (at Valencia)

SFMOMA — **San Francisco Museum of Modern Art**
151 Third Street
(between Mission and Howard Streets)

YBCA — **Yerba Buena Center for the Arts**
701 Mission Street (at Third Street)

SUN 11 NOV • 7:30PM • ATA

Alain LeTourneau & Pam Minty: *Empty Quarter*

***Alain LeTourneau** and **Pam Minty** In Person*

[MEMBERS: $5 / NON-MEMBERS: $10]

For over a decade, the duo of Alain LeTourneau and Pam Minty—working together under the name 40 Frames—have been tireless advocates for the vitality of 16mm exhibition and production, maintaining a comprehensive directory of filmmaker resources, managing a film archive and curating regular screenings of independent and underground film in their native Portland, Oregon. Their first feature-length film, ***Empty Quarter,*** is a subtle and complex portrait of the lives, landscapes and industry of southeastern Oregon, a seemingly remote region that, while comprising one third of the state's landmass, holds only 2% of its population (a surprisingly diverse population, including East Indian and Japanese families, ancestors of Basque sheepherders, Paiute tribes people and Latinos who have come to help work the land). Placing local voices describing the region's history and daily life in counterpoint to stunning black-and-white cinematography and an ambient rural soundscape, *Empty Quarter* emerges as a complex and subtle study—in the tradition of Benning's *California Trilogy* and Barbash & Castaing-Taylor's *Sweetgrass*—of a seemingly mundane yet highly politicized landscape. [STEVE POLTA]

THU 29 NOV • 7:30PM • NSIFC

Locative Media: The Projected Edifice

***Ben Wood** and others In Person*

*presented in association with the **Ninth Street Independent Film Center***

[MEMBERS: $5 / NON-MEMBERS: $10]

In his work with "locative media" and large-scale public projection events, British-born visual artist Ben Wood combines cutting-edge media technology with historical subject matter, enlivening architecture and public space while evoking voices and stories from submerged and forgotten persons, histories and cultures. Recognized worldwide for these spectacular interventions in space and time—and locally for large-scale public displays on Coit Tower and within Mission Dolores—tonight Wood, in collaboration with his SFAI course on Locative Media, creates an architectural video installation at the site of Cinematheque's home at the Ninth Street Independent Film Center. Using the building's screening room, façade and frosted front windows, the group will present a one-night-only collaborative video installation/event also to include live performance and other visual experiments intended to transform the building's edifice with projected narratives both within and without. This event is part of a series of such stagings by Wood planned at various Bay Area locations including the Internet Archive and the Mozilla Foundation. See www.sfcinematheque.org for details. [STEVE POLTA & BEN WOOD]

FRI 30 NOV • 7:30PM • YBCA

Natural Forces: Films of Gunvor Nelson

***Gunvor Nelson** In Person*

*presented in association with **Pacific Film Archive***

[MEMBERS: $6 / NON-MEMBERS: $10]

The films of Gunvor Nelson are saturated with a restless, offhand elegance. [James Irwin]

Endlessly exploratory, the films of Gunvor Nelson stand as some of the most ineffably striking visual and aural statements created in the history of the young medium. Combining a meticulous mastery of materials with a youthful sense of wonder and play, Nelson's films are rich and sensuous experiential puzzles filled with ambiguous yet uncannily resonant imagery, always embodying an aesthetic of inquiry and of seeking. A Bay Area resident for over thirty years (and teacher at SFAI for twenty), she has been sorely missed since her return to her native Sweden in 1993. On this special visit she will present three works: ***Light Years*** (1987), an evocative collage-film journey through the Swedish landscape; ***Before Need Redressed,*** a 1994 re-edit (with Dorothy Wiley) of their 1979 film *Before Need,* a reflection on absurdity, retrospection and memory; and her first video work ***Tree—Line (Trädgräns)*** (1998), a complex combination of rhyme and locomotion. [STEVE POLTA]

NOTE

Gunvor Nelson will appear at Pacific Film Archive on Wednesday, November 28 to present a completely different screening of her works, including (tentatively) ***Red Shift, Take Off*** and ***Schmeerguntz***. For complete details see www.bampfa.berkeley.edu.

THU 6 DEC • 7PM • SFMOMA

Shifting Geographies/Special Relativity: Butler/Mirza's *Deep State* and other works

*presented in association with the **San Francisco Museum of Modern Art***

[MEMBERS: $7 / NON-MEMBERS: $10]

In its examination of international artistic communities, SFMOMA's exhibition *Six Lines of Flight* (Sept. 15–December 31) highlights acts of collaboration, collective art practice and cultural intervention which, while based in regionalism and the locality, act as inspiring nodes within contemporary transglobal cultural networks. Similarly concerned with the possibilities and problems of collective action and political intervention is Brad Butler and Karen Mirza's ***Deep State*** (scripted by science-fiction author China Miéville). Taking its title from the Turkish term "Derin Devlet" ("state within a state"), the film examines the push and pull of transnational political networks (official and unofficial), analyzing the invisible flows of power circulating beneath enactments of individual expression and state oppression. *Deep State* screens with ***Crossings,*** Robert Fenz' examination of the US/Mexico border wall; Jonathan Schwartz' ***A Preface to Red,*** documenting an encounter during a European/Asian border crossing; ***newsreel number one: day and night (october 25th/26th),*** Moyah Pravdah Newsreel's documentation of one battle in an ongoing struggle for the reclamation of public space in Oakland; and, in celebration of *Six Lines...* participant Futurefarmers' publication of *A Variation on the Powers of Ten,* the classic work of micro/macro perspective, ***Powers of Ten,*** by Charles and Ray Eames. [STEVE POLTA]

FRI 14 DEC • 9PM • RT

Songs for the Animals: A Benefit for Cinematheque!

*presented in association with the **Roxie Theater***

[SLIDING SCALE ADMISSION: $15–40]

Join us this evening at our annual benefit in celebration of Cinematheque's 50+ years of innovative film programming for a once-in-a-lifetime cinematic spectacle featuring video/sound performances by an incredible lineup of local luminaries. Working this evening entirely with samples of animal voices, experimental electronicist Wobbly provides a live score to SUE-C's ***More Animals,*** a recent example of her sublimely handmade live cinema. Tommy Becker—crafter of menacing synth-pop performance art—presents excerpts from ***Tape Number One,*** a collection of ambivalently joyous video/performance greeting cards. Finally, Suzy Poling (a 2012 SFMOMA/SECA nominee), drawing inspiration from hypnotic realms, natural phenomena and ecological oddities, will create multi-dimensional live image/sound environments in collaboration with her own aural alter-ego Pod Blotz. As if this were not enough, MC for the evening is none other than the inimitable musician/comic/curator and all-around man-about-town, Mr. George Chen! Extended event information to come! [GINO BASSO & STEVE POLTA]